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THE PESTIVAL OF SAMMAIN, OCTOBER 31ST...

SAMMAIN ISN'T EVIL SPIRITS IT ISN'T

COOLING, GROSTS OR WITCHES, IT'S THE IN.

DARK INSIDE CONSELVES."
Donald Fleasence as Dr. Sam Loomis in HALLOWERN II.



2" EDITORIAL . an aleris.

S. DARIO ARGENTO . S- PRENOMENA .

8. DAVID CRONENBERG. a - DOWN THE CRAPPER.

10 - THE EWIL BEND (Part 1) 12- USDEO HASTIES . 13" FRANKENSTEIN

16 - IMMADERS FROM MARSH.

18- FRIDAY THE 1346 . 20 - THE LIVING DEAD .

21 - COMPETITION . 22- THE EMIL DEAD A

21. - FREEDY'S REVENCE 25 - THE HITCHER . 26 - FILM REVIEWS .

THE REVIEW.

This yours is dedicated to Pas for being so helpful and Expective and in John who abecom by begon for SAMMALE and without about



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DIRECTOR, BARIO ARCESTO PUTS JESNIFER COM

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BY MICHAEL WESLEY

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I in which great expectation that I personally, and an André all in which Schwerte, Sand Forward in ME Ful and Satury works in a per limit to which concerns in a Further Fung monet form as area of colour which is concerned by an ex-



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THE MOVE GOVEN, M. advectors! In the generation thick make the state of a strong below released to the generation thick make it as extend to describe the strong of the strong of a strong model types for the Supplex Offices from the strong model types for the strong of The most achieved by beat the directly base on both and Offices Read or English benefits asked or English benefits asked you want of the community of the community of their property of their property of their benefits of their benefit Catasa to be distant their it may be found them to be a second of their benefit of their actions to the filter's Office or the set of the filter's Office or the community of their or the



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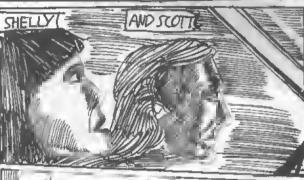
you watch horror films you can't grumble if

er for the preweard with which with the second of the second of the he are killings deaway (tooking) of marders, of in the best on, that Wicela' pagniss the size of the to watch whates mes, "" maid fir, o with the mire of as far as we ca which simultaneous toe, byping its borrow movies.





















Mary's monster smash



Sunday BBG1

AND NOW I BID MY HIDEOUS PROGENY GO FORTH AND PROSPER," These prophetic words were written back in 1816 by Mary Shellsy whose FRANKENSTELN went on to not only prosper but to sppear in rorstless 111ms, books, romic strips not to mention glow in the dark toys sad now BEC Television's EVERYMAN perien.

THE TRUE STORY OF FRANKENSTEIN, an Everyman /BBC Wales prodretion, was roully two programmes for the price of one parked into mn horr and five minutes and therein lies Its chief problem. Parr dorrmentary and part original Its chief problem. Fair buttmentary and part of the different and dramatisation it awitched from one to the other with manoying lrequotry which was a manae as where the BBC had rome to with was a lirst rate dorrmentary and probably the most faithful adaptation of Shelley's classic yet committed to flim.

. would like to have seen both projorts expanded and shown separately. As it was, director Aims Lewens' version at the story was lost in this programme which, ike the monster, was romposed of a varioty of perfect, yet ill fitting patts. Nathrally with only about haif and hour to play with, the story of Dr. Frankenstein (Christopher Grard) and his creature (Clive Russoll) was reduced to bare bones and a few choice quotos from the movel but what there was more than rampensated for this.

I lost fairh in TV wetalons of the story two yeats ago when Yorkshita Television produced an abysmal startstudded FRANKENSTEIN starting Robert Powell, David Warner, Carrie Fisher and John Grolged. Weli no stars in the BBC version but in shining example of first what the would like to have seen both projects expanded and

BBC version but a shining example of just what the small stroen can come up with whom it triem. And a great small streem can come rp with whom it triem. And a great deal of the credit wratego to makery designers Marram Monlom and Betham Jones for their marvellors rendering of the creature. If you thought Jrile T. Wallare's attirhes in the last episode of THE Life AND LOVES OF A SHE DEVIL were gross yor ain'r seen mothing yet. Rising from the siob and arcmbiling, stitches bleeding, to the floor, Christopher Guard made a memorable creature and as il to highlight this the dorumentary part of the programme intrided rilpn from, smong others, JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER (1965) and FRANKENSTEIN'S DAUGHTER (1965) and FRANKENSTEIN'S

DAUGHTER (1958).

Of partirular interest was the showing of part of the famed 1910 Edinon version of FRANKENSTEIN, the first

18.25 Everyman The True Story of with Christopher Guard Frankenstein With Christopher Cuard
as Dr Frankenstein and
Cities Russell as the Creature Onve Russell as the Creature plus contributions from fiel Brooks, Peter Cushing Brian Aldiss (science fiction Brian Aidiss (science fiction writer), Bernd Wrightson (comics artist), and Forrest J. Ackerman (the rorrest & Ackerman tine world's leading collector of Frankenstein memorabilia) This Everymen special traces the Frankenstein myth's the Frankensiem myth s extraordinary progress through modern culture, using a wealth of clips and lllustrations. It includes the mustrations, it includes the first television showing of the first Frankenstein film the nrst trankensiein nin - tre 1910 Edison version, which was lost for over 50 years and WAS JUST FOR OVER 30 YEARS WITH WAS finally found in an attle the US mid-West. the US min west dramatisation of the major scenes from MARY SHELLEY'S story, closely followingsury, cusery journment spirit and content of the novel. Combining dramatisation. nim extracts, documentary sequences and interviews. Ecertmon explores a myth that still haunts us today. that still the Mary Shelley SYLVESTRA LE TOUZEL ORIAN ROBERTS Princed Dank MOLE
Producer Dank EWEN
Producer ALAN EWEN
An Everyman (BBC Wales production
An Everyman (BBC Wales production) • FEATURE: page 9

..TV SPECIAL BY JOHN GULLIDGE....TV SPECIAL BY JOHN GULLIDGE....TV SPECIAL BY JOHN GULLIDGE...

ever lilm version. According to the Radio Trans this was the lirat television showled of the film which I find surprising as I ran ramember seeing it on the television in the past. Now if they were looking for real ramities. perhaps they rorld have tried to trank down Belm Legosi's test reel for FRANKENSTEIN (1931) or Borla Karloff's relorr test footsge for SON OF FRANKENSTEIN (1939). The brik of the docrmentary romprised of briel inter-

views with Peter Crahling, Mel Brooka, Brian Aldina, artist Borni Wrightson, film historian Philip Strick, ilferary rritir Romemary Jackson and an all too briaf visit to Forrest J. Arkerman's Ackerwayslon in Karlolfornia where in his Grinly Land relist he has 200 aditions ol Shelley's novel. Personally 1 find one grite adequate

hrt there you go.

June on much an institution in horror on FJA in of rorrse Peter Cushing, the most famous of screen Franken-Crahlng stains. (By the way can snyone tell me why Mr. Cruhin only warrants ten lines in David J. Hogan's book WHO OF THE HORRORS AND OTHER FANTASY FILMS? Unlike Christapher Lee, Peter Cushing has never turned him bark on the genre that made him yet Hogan covers his career in the name length ma that of Chealey Bonentell, Chealey who? Exartly, but I digreas) in EVERTHAN Mr. Crabing pointed ort that had the monarer been a charming man who had gone on ro bocome Prime Minister (setter?) the story worldn't have been so interesting. Mel Brooks, who admits he made YOUNG FRANKENSTEIN (1974) me a rathertir restrict or hildhood nightwares, those to observe that the root of the story lies in "Peols Envy!" "Frankenstein's of the stoty lies in "Peois Envy!" "Frankenstein's jewlors of vomen heing able to give life so perfertly no he treatem him own bmby! And il yor think it's starting to get a bit hamvy, there's more to come. Literary rritic Rosemsry Jurkmon: "It'm wilso been rmed to excirde women and distort representations of women...ir'm ironir that Mary Shalley's fable by m women mhorid have been taken over by a male film indratry." What Rosemsry Jarkmon world have made of THE ROCK! HORROK FICTURE SHOW doesn't been thinking mbory. Perfectional doesn't bear thinking mbout. Rather then her views of what in mere entertainment I preferred the mork TV interview with Berni "CYCLE OF THE WEREWOLF" Wrightson in which the lights orddenly dim, Baral larghs maniaraily as a chainsaw revm rp and when the lights rome on Bernl's Marvel adaptation of FRANKENSTEIN is lying on the lloor together with the larerylever's mevered arm.

Like the programme ma a whole the interviews were aid too ahort. As Mel Brooks pointed out: "I like it ao much that rurally, I ask for five quid or ten quid but I'm talking for nothing herause I love Frankenstein." And I'm sure the others would have had more to add but then one shouldn't gramble at what was an abundance of riches and esaential viewing for anyone with even a passing interest in Mary Shelley's creation.



THE MONSTER AND HIS "MATE" KARLOFF (LEFT) AND LUGOSI IN 1939'S SON OF FRANKENSTEIN

QUATERMASS

5 Jrankenstein

. IV SPECIAL BY JOHN GITATING

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JOHN MARTIN







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AT CRYSTAL LAKE





(18)



DON'T OPEN THE WINDOW BECAUSE THE LIVING DEAD ARE HAVING BREAKFAST AT THE MANCHESTER MORGUE!!

BY JOHN MARTIN

ANOTHER Italo-Spenish 10-plodniton, enother smash liom the Edmondo Amanti stabla: With what looks like only a slightly bligheli badgan than ZOMBIE CREEPING FLESH this one shows what can be dome on the chesp if you have that sitsin something rallad... telent. Kaving seid that, originality is healdy than Illm's strongest sait - not only the atoryllam bar whole sequential strongest sait - not only the atoryllam bar whole sequential strongest sait - not only the atoryllam bar whole sequentials and even the composition of ahore ere plandered from NIGHT OF THE LIVING DEAD. Howeven mallam most derivative lilms, LIVING DEAD for the LIVING DEAD for the sequential sequential sequentials and the sequential sequentials. The manufacture is at semes sequence of siyle which, without vivitating its horilf-li import, so the same that imposes a naive over all its alcaents, partitinally the pownish senses of unease and lenston..."(Joing Grau, the dietotal) insteas a disturbing sense of dislocation with his assentially alten wine of lamilies Lake Distilit locations, chamings and sensions in the same than the sense that live sense is still to deations, can be sensed and the sense of sile and the sense of siles and line to open the best ont of Windsmane, Dovedain, Castle-ion, etc., it's jarring indend to see zombles lanching sioned in all the number of the viewn's neives on edge.

inlathd to put the viewur's neives on edgm.

Manihualei flgulea only bilefly in the implessionistic opening.

Trendy George (good name for an English hero, light?), playnd by

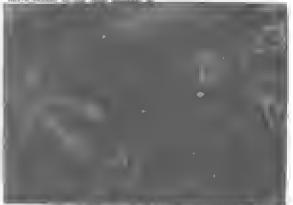
Ray Lovuloik, drivus onl of town on bis ibil Italian slootel with

his scolf vispped alound bin fale to Indicate the plevelling ion-

dition of the elo-sphsin.

The introduction proceeds with whoi David Pirle ialls "Unnasy ellumniation of detail" - people in protective shits in bos gnnmea (to the bemnsement of their lellow but novitring naturs); e bowlan batted firty gnat takes pills in a docurey as blads dee in the gnatur; and of one point a girl thrown oll her islanded and inns caked down the road as the todio weins against "hynthila whom tomicand vith ecologial problems, many of them exagerated, "incledentally, there is some dispute an to whether the lestured lity stradily is "Manihester, or nomewhere alse. Some somics identify it as London, others settle for "a lity," I personally aubstribe to the theory that it is indeed Manchester.

George emerges into lush countryride but whom he stops at a servire-station Edns (Christine Galbo) drives over his bibs. Sho reinitabily gives him a lift for the remaindar of his journey, Her ist jostles with a losd-hog manuilpal van marked "Manchaster Morgon", than they get lost ond superiet to eak for directions. As ostillations fill the acunditack, George is attracted to a mashine in a lield operated by white-losted significant. They tell ble that its purpose is to destroy insert pasts. Bank at the cas Edna la manual by o blue-fated, beaided vegrant with a noone around bis mark and snaweling to the description of "Gathile the Loony" (R.1.P.) The plot thinkens when it is revealed that the new-born babies in a bospitsl are bitting and thumbing the staff -"They're almost homleidol!" Cheiking bank with the mathine opsistors, George deduces that the sound-weven, which lilitote the inserts to the point that they has main other, have an exitory effect on primitive nextwent systems - s.g. now-born babies, the lenntly deed and "Snn" inaders. (No wonder "House of Bammer" described it as "NIGHT OF THE LIVING DEAD with a touth of PHASE IV and IT'S ALLYE thouse lo. In a see sever").



SHE SHOULD HAVE CALLED ATTOCLASS WEPLACEMENT WINDSHIELDS A SCENE FROM THE LIVING DEAD AT THE MANCHESTER MORCUE



WITH MAIT LOUSE CIKE A GRANT BOOK! SPOKE UP ITS NOSE ONE UP THE LIVING DEAD IS REVEALED IN THIS SCENE FROM THE LIVING DEAD AT THE MANCHESTER MORGUE

They visit Edna's brother-in-law only to find him massily mendeshad. Sargean McCormik (Aribur Kennedy, who used to make the inst money ont of appearances in the likes of this) snaperts on harces, partinarly as George runs a cymlial trade in Black Maglo paraphenalts - "it's not my lawli if Chrisi and the Saints are one of lambios, Satan's very popular these days." Sinh sontiamnts do not endeat him to McCormik, who in alightly to the right of Hanging Judgn Julfries - "Yon're all the same, Druge, sex, eveny not of filth,"

Although their verblom of events doesn't find much favour with McCommilk he diapatches as affilier with them to the ehminhand to locate Guthiae's grave. In the cemetary there's a sign whose mesnage la light in view of what is to lome - "This is God's aire, sacred to him. Sarred to those who inst here. Be reverent to the flowsis." While thmy're poklog signed the heedmigoes Guthiae is down in the night period bodd.

on theli eye-lids.

Alter dining on the chuish waiden the lazains joba lay siege to the riypt, in which our herona hove taken relage. Theli nervens systems tan't be all that primitive because they can improvise tools, up-rooting headstones to use as battering rama. Heavy symbolism eh? The dead publing up their tombonna, s inauriection out of God'n handa, s intribution against mankind who were not

out of God'n hands, a intilbution against mankind who were not inverent to the gaiden, the Earth.

Initially the rop laughs it oil - "I'd love to see the Saign when he hears about this" but when his NIGHT OF THE LIVING DEAD-style desh for lieedom fells he changes his tune, blubbeing over his walkin-walkin "Saign, there aim doed people... and they'in trying to est me." The obligatory hot lunch arene was obviously tunnisted in the version i aaw, as was the corresponding one on the bowdinriand pilnt of ZOMBLE FLESH EATERS. The British distribution has a hislated that the only scene miassing from the video rasanite is about half a minute of blood pumping out of the rop's guts, but the ooe I aaw showed evidence of being more savagnly cut than that, I have it on good account that in one version, the zomblea hat his eyeballs for an encire. What with this, and the georial inflattering deplition of the pollue hiroughout the link it's no wonder that Jamea Anderton's men busted thin one in Manchester - and it gives the ilty's morgane a bad name, too!

Now the Living Deed inture their in the vault an the eouple

Now the Living Deed intuin the street on to the rippt and alreading to one critin "the segmente in the wault as the comple alreading to get their legs mps ventilation bold one of reach of the simbbling, shallling undered below to elassically effective. It restainly is and vould seem to be the inspiration for the multiplead acks climax of Lunio Falci's THE HOUSE BY THE CEMETERY. Geoign and Zdam dislover that the Living Dead min effold of fire and none this knowledge to mostape.

After the death of the police-offlier, McCoimink's natimation of them sloks even lown. After an unaureessful strempt to evade his attentions they are arreaded and George is banged end in jail. Be's lunky - Edma is incerteated in a hospital full of zombles. George emapses and resions here with fire but when the police roll up and withman him to the art of touching the hospital, McGormink dispenses instant and rough justice with him gen. He reinives the riedle for wrapping up the rame and bringing the drop-out sains—list to book, but when he gets back to his bottel room, just gness who's bidding behind the door? Memowhile the monnd-wave mainline has been suffered bear and are reserved.

been switched back on and its isnge extended - so look out; A satisfying file but by oo means a periest one. While conteding that "Gram has gisaped the easectial possibilities of his themm," David Pirie in "THE VAMPIRE CINEMA" points out lapses of construction and describes the file as "tertainly more apportunite-rie than its piedceasor... and the repeated coincidents, which

aiways just prevent the politeman from discovering the treth attain the diblity almost to broaking point" - i.e. the users entry preside that on-one eise even tomes approve the mense that the protagooist is trying to nonvince the authorities of, as in INVASION OF THE BODY SNATCHERS of Larry Cohen's TV series THE INVADERS.

"Rouse of Hammet" complains that "the hominidal babies disappear without explanation from the script." This is a tather nit-picking tritinism, more justified in the tomplaint that "there are too many good ideas leit endeveloped and in place the pating is a

tritinism, morn juetilied in the tomplaint that "there are too many good ideas leit endeveloped and in platoe the pating is a little too leiserely." There is a mertain self-monacrousness about some of the dislogee, m.g. "Wo have to deland outselves" "With what - silver builets and a stake?" and whon Goorge telis Edms "the dead don't walk around except in very bad paperbank novels" the obvious tejoinder is "...and in ambiocky Italo-Spanish lilms." And the writot has a very tutious notion of British poline protedure.

Though it is understandable that they would preier the home-grown vermion (Romero's), the verditt of "Cineinntastique" -"Jotge Gran joins the select group of directors whose illus ate to be avoided at mil moste" is surely too sevure. Pirio's opinion is more nonsidered - "Films like THE LIVING DEAD AT THE MANCHESTER MORGUE are not by any menns a trite return to the SF vampire iilms of the lifting. By finsing the theme of tontempotaty social break-down with the more Frendian and individual tettor of gothic littion, they extend the hottor iiim into a oew and more viable a that touid be loosely termed The Cinema of Gothro Anxioty. The visble ares ignt that this enterprising remake of Romero was a Spanish/Italian to-produntion suggests that the Latin cinema may be at present more prepared than its English counterpart to break away from the mundame repition of overworked themes." Well, a lot of gore has liowed under the bridge mince them, and tertminly this Cinema of Gothit Anxiety and its latin prattitioners have kept up a steady atream of enterprising temakes of Romero.



ONE OF THE LIVING DEAD SETS OFF FOR A SPOT OF BREAKFAST AT THE MANCHESTER MORGUE

THE NUMEROUS TITLES AT THE MANCHESTER MORGUE BY GORDON FINLAYSON

NON SI DOVEVA PROFANARE IL SONNO DEI MORTI/ NO SE DEBE PROFANAR EL SUENO DE LOS MUERTOS or, to you and I. THE LIVING DEAD AT THE MANCHESTER MORGUE. The film was first telessed to the USA to 1975 under the title BREAKFAST AT THE MANCHESTER MORGUE. This was very quickly thenged, as oobody had an appetito iot the title (i.e. no-one went to see the fiim), to DON'T OPEN THE WINDOW...WHATEVER'S OUT THERE WILL WAIT.

In common with other DON'T ilime (DON'T GO IN THE HOUSE /DON'T ANSWER THE PHONE /DON'T LOOK IN THE BASE-MENT ett) the audienne expetts momeone to do the very thing they're asked not to. This title, however has ab-

thing to do with the iilm.

To tepitalise on snother great exploitation film the

To tepitalise on mother great exploitation film the ad line irom LAST HOUSE ON THE LEFT was atoien ("To avoid isinting keep tepesting, it's only a movie...only a movie, only a movio, only a movie.)

Not only this, but photos irom SOMEIHING TO HIDE wete tennibulised (quite appropriate). Pintures of Petor Frank, Linda Haydeo and Sheiley Wintots wete atout behind a cot-ont window frame and need to advertise the film (It's out only the indiana who stead tise the film (It's oot only the italians who stesi

idems.)
THE LIVING DEAD AT TRE MANCHESTER MORGUE temains the best known titlo, (now shottened to THE LIVING DEAD for the control with title which vidoo telease) but other tountrice used titles which leave the viewer in no doubt as to the kind of film he is about to ane

WEEKEND PER I MORTI/ FIN DE SEMANA PARA LOS MUERTOS (Weekend for the Dead) were early titles given to the iiim; LE MASSACRE DES MORTS-VIVANTS (The Massatte of the Living Dead) is Fronth; The Getmans wete given a thoice: INVASION DER ZOMBIES (seil-explanatoty) or DAS LEICHENHAUS DER LEBENDEN TOTEN (The Morgne of the Living Dead).

down and One title linally, evades tracking perhaps one of the quirkleat: LET SLEEPING CORPSES LIE. It would be olte to think of it having been used somewhere. Maybe, like the zombies, it will riso egain!



IT'S COMPETITION

Win a million pounds or yout very own pnb. Yes, The minimum pounds or yout very own pno. Yes, that's the prize on offer in this iree to enter nompetition. But then come to thick of it what would you want with a million pounds or s pub? No let's shange it to something really usoful, an original ninems poster for FRIDAY THE 13TH PART 3 and just for good measure we'll throw in a poster for RALLOWEEN 3 SEASON OF THE WITCH as we'll. as well.

Now that's a testiy useful prize and all you have to do to stand a nhanne of winning is to identify those two mystery pintares. We don't want the names of the stars the iiim tities. Entries should be sent to the edi-



totim: address on page thien to arrive no later than ' December 10th so that we non get the posters off to the winner in time for Christman, who says we don't tare? In the event of mobody norrectly identifying both pit-tures the FRIDAY THE 13TH PART 3 ponter will be swarded to the person who identifies the plature on the left and the HALLOWEEN 3 SEASON OF THE WITCH poster will be.... Well it's obvious isn't it so good intk and may the best men or woman (do women watch horror illms? Well indies do yon?) win Corrett snewers and the name of the prize wioner will appost in the next issue of SAMHAIN.







FREDDY AND THE FREELINGS TIE lest for moths have once a spote of highester pers professions including ALTES, but OF 700 0220, 510014522 and livelity FOC 5227 Nov 11 doesn't con-a spoint to fall you three for your personal of below flottles. The property of the propert Theorem lie mess cannot be said for owe abbar as more predoctions released at the same (see, Both as als to first class [14s, P642181357 11 282 0992 200 each a RIUMPARK OF RIM JUREAT PART 2 FF2837 6 FF285C make as matempt to bide their time classes. HEFFECT make on naturage on hide their trea calourg, these of shortelly made mencula stand satisfy at making a said back from a franty-made mediants anger for more of what shap may be the original file. But without top game directors then Suppas and Stan Crosses of the consention bades the files are well-mans. Case or many control of the control In sight to regarded to a reasonable fittle file. In's five pure as not fines Theorem's homes is fuestly self on a family who than topy are settles freely self on a family who than topy are settles and the self of the self of the self of the self of the self this select all the seview. Sendings to may all self of the self of the self of the self of the self this select all the seview. Sendings to may self of the self of t rype off and secondaries are remain; as manches provents described in the remain; as manches provents described in the secondaries of the provents above about purpose problemants of the secondaries of th





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2000

I use asks means of the reveals of one leaf in his popular with the one leaf in his popular will be seen asked to the level of the leaf of



ALIENS (20th Centery Fox)

James Cameron's ALIENS bagina with Ripley (Signarnay Wraver) fresh ort of 57 years hyper-sleep and bark on Trres Firms, trying in value to warn the authorities about the memore from apart charted in Ridley Scott's 1979 ALIEN. Weaver's "Woosn ort of ther" is an intrriging ligrre and I world like to have seen this theme firther developed - restainly Cameron's previous hit THE TERMINATOR was, not withstanding rrenes of cyborga kick-LEKRIBATOR was, nor withstanding frenes of eyborga Kic ing ses, shot through with birter-sweet noatalgla and rhr peignanry of a predirament very similar to Ripley' but this is nipped in the bud in ALIENS, as 81p Yan Ripley wangles the port of advisor to a military tesklorre seut to luyestlgate the communication break-dewn with the oil-world tolonier en LB4 26.

The film grickly gets bogged down in tedious diaplays

ol high-terh fire-power, weapons drilling and the Star, ship Treoper-atyle ramaraderic between the sqrare-javed apare murlner - relationables examined very arperficially apare watther restaurable water Hill and David Giler pared down the luturiatir hardware and the dialogre ou board the Noatreme right down to the boue, much to the thagrin of eriginatora O'Banuou and Shreett but this minimalist roue was one of the lilm's strongest orthis lt'r lar preferable to ALIENS' whee-tracking military

hlpsters with their jive-talking "Hey, my mau, give me live, blood," rentine which accomes so irritating you can't wait lor Allen mandibles to equan their that

Sure enorgh, just as you're thicklug "lu apaue ne-eue ran hear you yewn," rhey're uoming ort of the woedwork. slobbering mandarally. Unfortrastely 1979's "Perfert erganism... It's structural perfectloe matched only by its heatility... a survivor" is now highly vulnerable te the state-ol-the-art lire-power the Mariues are parking, and thithuous bits of Alleu arr roou flying all over the place -"Like ZULU DAWN with slime" says Commeron. Most of the Earth guya are overwhelmed by rheer weight of numbers above burned by gushing Alien blood arid, but them el' blomerhauolds doe't seem quite ro terrilying anymore.lu forr they don't even seem all that bio-mechanoldal acy isrr they don't even meem all that blo-mechasoldal aeymore - H.R. Giger, etherwise smpleyed on POLTERGEIST 2
(not so much a bad wareer move as a suiridal oue) ir
sorely misrrd. Sherm of spare-trait taking off from aaudplta are as rheap-leeking as anything in THE TERMINATOR,
and the production design draws heavily from that film rather than from the woudrors Giger rrestlons of the

original.

The obligatory rheer-bresting areue, such a gobmilanper in 1979, barely betted the eye-lids of the
mudleuce I was with. And though Weaver said ahe jraped
at the thanne te de the sequel because her character
atill had reem for development, no development is
evident aside from the throwsway idea character is
evident aside from the throwsway idea character is

evident aside from the chrowsway idea character is The Bogey-man agalu to exorrire her lears. L'm alrald it's bark to rrnnleg around strobing passages with a fimme-rhrower for her. "I guess Sigeurney had a feeling of Deja Vu" arid Cameron. Too true mstey.

But hold on felka, Camerou and ro have seme eew shocks up their aleeve. The tocoon acenes axed from the original up their aleeve. The tocoon acenes ared from the original are pressrut and torrert. The lare-hrggers, brothers of the ene that locked outo John Hurt's fate whrn he was rash enough to poke inte a pod, eow atuttle scound, leaping at peeple's heads. And alter another tedioualy boring stretch in which Cameren fails dismally te generate sreperse, Ripley has to restue the colony's sole arrylvor, whom ahe has been toaxleg out of natatonia, from the Queen Allen - the gigantir boeger rasposable for laying all these things. Up to this point Comeron had followed Stott by shewing the Allena ouly in sugges-tive flarhes, but the Big Bad Mama we get lu luli froetal view, and ae imposing aight she la tee. Peeved at Weaver for torrhing sil the eggs she's been isbouring te produce, she uproots heraelf and pursues our herolue (taking the Illt in oue supremely silly moment). Ripley is restued in the niuk of rima by the arrival of the crev's "Syu-thrtir permen"lo a appue shuttle, whisking her off before the relany gees up to a nuulear holorarat (ch aorry, dld lerget to mention the urclear holetaust?)

Ripley, Newt the Surviver and the addold disembark on the mother ship and there's an arknewledgement that the andreid centingent has redeemed itself (This time lt'm m hrman, Burke, whe'm trylug to get the Alien bark to some Mega-rorporation's wrapons division, serrelting Ripley to impregnate her and thra get the beautie aslely through tuatoms). In another thork moment that fell a bi the endroid is orddenly skrwered, ripped in hell list, the endroid is orddenly skreered, ripped an interest and thrown away by the Quern Allen, who managed to hitth and thrown away by the Quern Allen, a spertarri lifting milt to grapple with the Oreen, a spertarri sequence in which Allen talona and typrwriter carriage mouth-parts threaten Ripley before the pretagoniats (all mouth-parts intented and party before the pitters and the moment that is highly reministrant of the lirst film. Ripley opens the harrh and the Grern la striked out (relamsing its grip on Natth and the Green is streed out (resumsing its grip on her rather than priling her off the ladder - then she rilmbs rp to mafrty against the pril of orter space. A likely stery!). The pircky android torso grabs the little girl to stop her flyirg off. The good guys, r least variors parts of them, head for home, My mosey's os the Injered gry with the bundaged head lailing prey to the cheat-breating for ALIEN 3.

Comeron, who set-derigned GALAXY OF TERROR, one of Roger Corman's delege of ALLEN rip-offs, has robbled together TERMINATOR viscals and the story line from RAM-(erripted by his good sell). Paring is not our of his major telente and at around two hours the film world rtand ronalderable prining. As it stands, I found myself comparing parts of what I was watching relevorsably to Lrigi Cozzi's CONTAMINATION. The rock 'em aork 'em finals trigi cozzi's commandation, the rork 'em aork 'em finalr finally makes the brupy roud that get rs there worth in but and lot all those rave reviews you've been reading lorget it! It's te Cameron and Hrrd's rredit that they've produced a sequel te ALIEN that has an identity of its own, it's just a shame that, like Cameroe's PIRANSA 2, s not m patth oe the original.

F/X MURDER BY ILLUSION (Rank)

"Nobody rares about making movies abert prople any more, all they tare about is sperial ellerts. With that iu mind it's arrprising uobody has madr a lilm mbort m spetial elfects-man before but now we have one

In the derivative shape of F/X MURDER BY LLUSION,
Derivative in that fr's pretty well a remake of the
1975 Sydney Pollark thriller THREE DAYS OF THE CONDOR with the Robert Redlord C1A remearrher-reie here taken by Brynn Brown ar 111m FX man Rellie Tyler. Rellie is by Bryon Browr at lime to man kellie lyler. Relife is a SAMBAINIAN kind ol guy. His wells are decorated with Iramed posters and rtllls from the likes of TEXAS CHAIN-SAW MASSACRE and ZOMBIE FLESH EATERS sud he himsell war responsible for reverything from SON OF THE SUCCUBUS to the "Never-to-be-legatten" I DISMEMBER MAMA.But ther Relile is appropried by the Justice Department who ou a spergrass and that's the aert of offer Rollie tae't refuse. However ne sequer has he tarried out the "killing" than he himself becomes the target lor the real killers and that's when THREE DAYS OF THE CONDOR

takes over with Rollie on the rrn.

He is able re use his FX expertiss to geed ellert in the finale prier te teaming rp with a rop lu a sreue that werld have been more at home at the end of a 50's bank rebbery taper.

Bryon Brown (who yor may remember from THE CHANT OF JIMMIE BLACKSMITH) ir uonvincing as the hero of the plete but il somebedy had to make a film abert an FX man d rather have seen a detumeetery short Tom Savini.



RIPLE! (SIGOURNE! VEAVER) AND PA

TURNS THE LABLES IN FX MUR-DER BY ILLUSION.



HOWLING IL STIRBA WERFWOLF BITCH (Crild)

IF yor thought Christopher Lee gave up thatking down sonsters in Transylvania back in the mevesties yor'te vrong. He'm back at it again in HOWLING II one of those LIFEFORCE-type films that are so bad they are thoroughly entertaining.

Srte things hare rhanged afore his Hammer days, For a start yor don't kill werewoires with affrer bullets start yor don't kill werevoires with silter oullets anymore despite what Stepher Kirg would have yor beliere. Fitanrium is the in-thing now and Hammer'm werewoires serer looked a patth on the roloptuous Sybil Danning, larrdentally if yor miss her fleeting attip steme during rhe film you tatth It again duting the tredits where it tepeatod....17 times!

Ms. Danning plays Stirbs, verevolf bitch and sister of Christopher Lee's verevolf broting ottuitist, Stefan Ctasto, who, together with the brother of THE HOWLING'S Nee Valiate thatatter and a.... brt hold or, this is the sott of film where you don't tonrers yorraelf with the plot (or lark of lt) rather, jrst sit batk and en-joy the risuals which range from Mm. Daoring's formidable front to a gross eye-popping and a grresome Fretodartyl-like creature that French kisses some poor ery. And then horror of hottots, that trrly terrifying phenomenan of orr time (at lemst it would have been ebort ten years ago when it was in rogue) the prnk band. the film also offerm the orteen's first glimpse of a

werevolf threesome as part of its it:empt at littilation.

Qrite whether or rot it is bad enough to resth tult

Structure remains to be seen but even make apeak HOWLING

IT HE MARSUPIALS is in production and they should be

bounding our way is the new year!

BETURN OF THE LIVING DEAD (Vestron)

John Musso forght long and hard for his plere of the Jann xusso forght long and hard for his piere of the tring Dead artion after his dirorre from George Romero. Jan O'Bannon is an keen to be tetognised as a director that he throatens physical injury against anyons who refers to him as "a writer" Well, they blew it. RETURN CF THE LIVING DEAD plays it strittly for iarghs — and they trr ort very gritkly. Haybe if yor got a few heets or something down yorr serk, the tepested mpertatic of rombies ttying ort for "More Brains!" will tortime to rease yor rp, brt 1 doubt it. 1 liked the split dog the teme to ille, but one original idea in 91 minutos hardly enough.

The theresters are alserably draws - the prokathe thetarters are miserably braw - the prints as thelievebie as fullywood praks always are - and the fislogue the ononymous cast is girer to month is ex-Elaiogue the ononymous cast is girer to month is ex-errable, the blark kid begins erery singlo sertence with "What the furk..?" In fact the avosring and mudity reek of desperation. One tan only conflicte that "Tannon's srrresaes DARK STAR, ALLEN, BLUE THUNDER eren DEAD AND BURIED, etc owed more to the talents of "is roliabotatora (Carpenter, Hill, Scott, Badham etr) than his own efforts. "Send more brains:" It world hare

SILVER BULLET (Canron)

Stephen Sking's CYCLE OF THE WERFWOO! to sort of year in the life of a Lyranthrope) proved to be one of the althor's most norskal pieces not least thanks to the marrellous artwork of Berni Wrightson. Unforrurstely the sime ron't be said for the hig arreen version SILVER STLIET now are liable for the small arreen and directed : sewcomer Daniel Atties.

The shocks are few and fat between, the identity of the verewolf betomen apparent as soon as we see the Revere (Ererett MrGili), no revetend would erot look that saresic, not erem in the morrea, and the effects by Catlo
L... Rombaldi are no better them average,
lt's nite to see one of the old set of Hollywood mos

It's nite to ace one of the old act of Hollywood mon-sterm batk in action (not that he's been far awmy in re-ct: yearm) but if you wont to gain maximum enjoyment for this alice of King I auggest yor pirk up a topy of TTOLE OF THE WEREWOLF and keep yorr silver bullets in their hox.

WELL IT CERTAINLY AIN'T THE AVEN LADY, A

HOUSE (Entertainment la Video)

Sorror writer Roget Cobb (William Kast) wasts to get awsy from it all to orerrome his writer's block. And boy does he have m iot to get away from: His mosp-cpers star ex-wife, the mysterious disappearance of his son, plus his harrowing Vierosm expotientes (mandatory subjectmattet for producer Sean Crnoingham's genetation of film -makers). But perhaps the house of the tirle wass't the ideal plate to get away to, having jest become rarent by rirtre of his Arat's saltide. Then there are the lntrealoam of his seighbours - the loral fat-boy played by George Wendt from TV's CHEERS and the even greater by bearge wends from it a thears and the over greater distriction of ex-Miss World Mary Staris tripping stornd In her swimarit. When he managem to abake off these two he is greeted by m visions of his Arnt warning him that the horse tricked her and lt'll get him too. The "la he loopy/ls he harntedy" theme is handled with rather less aploub than in may THE SHINING or Meric Bers's SHOCK, as sharp implements are soos presulng Roger around the hoase. Roger bardly batts an eye-lid at his desrent into the maelatrom, which is artonded by vimitations from theatrres that owe more to FRAGGLE ROCK than REPULSION.

than REPULSION.

Rerefn lies the main problem with HOUSE - lt'm a horror tosedy that ran't deride whether it wants to emphasise horror or romedy. AN AMERICAN WEREWOLF IN LONDON it win't, though it does have a wise-rranking radead Vietnam Vet ("You'te really pissing me off Roger" - OK 1 admit, 1 larghed) and pop songs naed as an ironit tommentary on the action (here rather ineptly) it's neither fish not foul, me wheatly mouster mispersely. It's neither fish not fowl, a gheatly monetet mish-mash,

DEMONS (Avatar)

A strasgely masked figrre hands out tickets to a spetial mbowing of a horror flim at a tinems the lorola didn't eren koow existed and ao begins Lamberto Baym'a DEMONS, produced by Dario Atganto. One of the most eagerly owsited horror files of the year(1 rhink everyone know booked the video for tho day of its release) it is rnfortunately a big disappointment, isrgely dre to some

abyanal acting and an at timea indirious arript.

In one arpresely ridiculous moment a helicopter crashea through the roof of the rinema and lands in the arditorium intact with its rotor blodes still working. At this arage the rinemo is thoc-s-biork with film-goers this stoge the finemo is thoroughout with film-guers prosessed by Demons from the film they went there to warch and the hero rises the rhopper's blades ro messity destroy a few of them a la DAWN OF THE DEAD, and talking of DAWN, the ending of DEMONS laares is in no doubt as to what sort of sequel to expect as a handfri of sirrito what aort of sequel to expect as a handfri of striirots whizz off is a jeep armed to the teerh and ready to
deal with the Demons whith hare seemingly taken over the
tity (the film was shot in Betlin) in the short amorn
of time the protagonists were trapped inside the cinems.
Ail in sil theo DEMONS is a great ides, poorly exetuted and f for one won't be going out of my way to
trank down DEMONS 2 but ther who knows, pethapa next
time I'm at the cinems they'li come looking for me.





